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ABSTRACT

This book is used as a two-day workshop for teachers in how to use the "History Alive!" program. The three premises of the program include: (1) cooperative interaction; (2) multiple intelligences; and (3) the spiral curriculum. The strategies developed focus upon: (1) Interactive Slide Lectures; (2) Social Studies Skill Builders; (3) Experiential Exercises; (4) Writing for Understanding; (5) Response Groups; and (6) Problem Solving Groupwork. Other suggestions include using interactive student notebooks, creating total student engagement, and using culminating projects. The overall goal is to create a cooperative, tolerant classroom environment. Tools and strategies for implementing the "History Alive!" approach are included in the book. (EH)

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History Alive!

Six Powerful Teaching Strategies

Teachers' Curriculum Institute

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Manual for Engaging ALL Learners in the Diverse Classroom

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Training Outcomes

Days One and Two

Six Powerful Teaching Strategies

During this two-day workshop, teachers will learn:

- How the **three premises** of the *History Alive!* program—cooperative interaction, multiple intelligences, and the spiral curriculum—can help reach all students.
- How to create a **cooperative, tolerant** classroom environment.
- How to use **Interactive Slide Lectures** to turn what is usually a passive, teacher-centered activity—lecturing—into a dynamic, participative experience for students.
- How to conduct **Social Studies Skill Builders** by putting students in pairs and giving them immediate feedback as they complete fast-paced, skill-oriented tasks.
- How to use **Experiential Exercises** to bring to life key historical concepts for students to experience physically and emotionally.
- How to teach **Writing for Understanding** activities that tap into students' multiple abilities so that all learners—even those with lesser linguistic skills—have something memorable to write about.
- How to foster rich class discussions by putting students into **Response Groups** that involve all students in engaging discussions of controversial and complex issues.
- How to create **Problem Solving Groupwork** tasks that allow students to work in small groups to complete complex, multiple ability projects.

Day Three

Interactive Student Notebooks

Teachers learn how to use **Interactive Student Notebooks** to challenge students to record information about history in engaging ways. As students learn new ideas, they use several types of writing and innovative graphic techniques to record them. This process encourages students to use their critical-thinking skills to organize and process information. As a result, students become more creative, more independent thinkers.

Day Four

Maximizing Student Engagement

Teachers learn the finer points of using the six powerful teaching strategies of the *History Alive!* program to create **total student engagement**. Teacher trainers show how they have used special techniques—innovative note-taking methods, group skill builders, use of primary- source documents—to engage all their students. This is the perfect workshop for teachers who have begun using *History Alive!* strategies and materials in their own classrooms and now want answers to more advanced questions.

Day Five

Culminating Projects

Culminating Projects are multiple-ability assessments designed to allow students to show what they know and can do. Unlike conventional unit tests that emphasize memorization, **Culminating Projects** encourage students to carefully and thoughtfully synthesize what they learned during a unit by creating a mastery project.

Theory

The Three Premises of *History Alive!*

"To my mind, a human intellectual competence must entail a set of skills of problem solving and also entail the potential for finding or creating problems."

Howard Gardner
Frames of Mind: The Theory of Multiple Intelligences

I Students have different learning styles. Howard Gardner's findings that human cognition includes a far wider and more universal set of competencies than had previously been recognized offer the possibility of revolutionizing the instruction of history in our schools. Gardner has found that every student excels in two or three of the seven intelligences. If we accept this premise, we will begin to discover that the cognitive capabilities of our students are much richer and more varied than we had previously imagined. No longer can we categorize some students as being "slow learners," "unintelligent," or "handicapped." According to the theory of multiple intelligences, every student is intelligent—just not in the same way (for ways to assess students, see pages 42–45). Here are seven different intelligences that Gardner's research has identified:

- Verbal-Linguistic
- Logical-Mathematical
- Visual-Spatial
- Body-Kinesthetic
- Musical-Rhythmic
- Interpersonal
- Intrapersonal

2 Cooperative interaction increases learning and improves social skills. The second theoretical premise behind the *History Alive!* approach can be easily stated: cooperative interaction leads to learning gains. Researchers report that cooperative groupwork promotes higher student achievement and increased student interaction leads to more learning and retention.

However, sociologists have found that when students perform a groupwork task, they prejudge what their peers will be able to contribute on the basis of perceived academic ability and peer status. Perceived "high status" students tend to interpret most of the questions, to talk more, and to have their opinions accepted more than perceived "low status" students. The high-status students, because they interact more, learn more; the low-status students, because their interaction is severely limited, learn less. It is a classic example of the rich getting richer and the poor getting poorer.

Elizabeth Cohen's research has uncovered practical ways to combat this problem. She has found that if students are trained in cooperative norms and behaviors, placed in heterogeneous small groups, and assigned specific roles to complete during a multiple-ability task, they tend to interact more equally.

"Groupwork is an effective technique for achieving certain kinds of intellectual and social learning goals. It is a superior technique for conceptual learning, for creative problem solving, and for increasing oral language proficiency."

Elizabeth Cohen
Designing Groupwork Strategies for the Heterogeneous Classroom

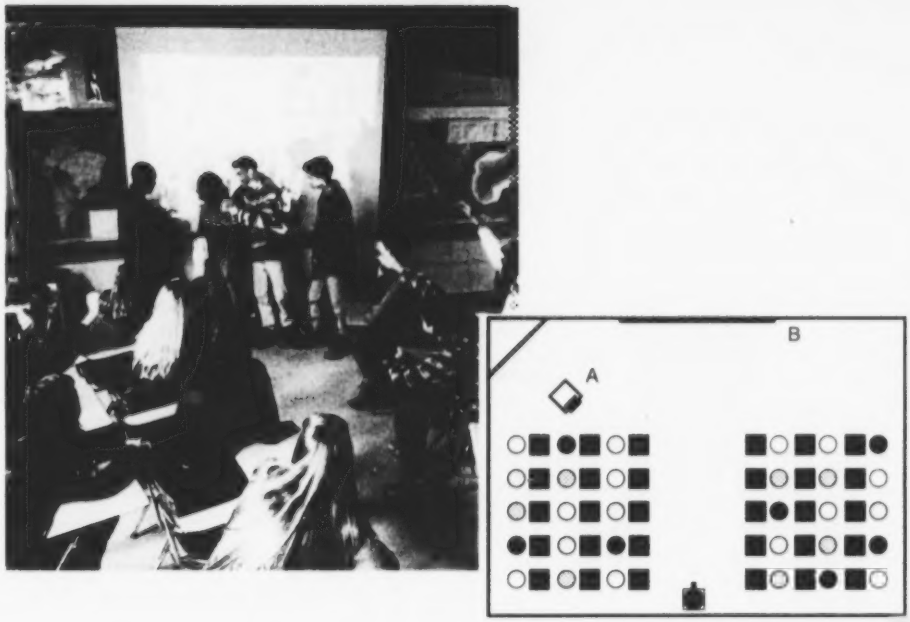
3 All students can learn. The third theoretical premise behind the *History Alive!* approach is the idea of the spiral curriculum. Championed by educational theorist Jerome Bruner, the spiral curriculum is the belief that all students can learn if a teacher shows them how to think and discover knowledge for themselves. Students learn progressively more difficult concepts through a process of step-by-step self-discovery. "The quest," according to Bruner, "is to devise materials that will challenge the superior student while not destroying the confidence and will-to-learn of those who are less fortunate."

"Any subject can be taught effectively in some intellectually honest form to any child at any stage of development. Through a spiral curriculum students learn progressively more difficult concepts through step-by-step self-discovery."

Jerome Bruner
The Process of Education

Strategy One

Interactive Slide Lecture



This strategy turns what is usually a passive, teacher-centered activity—lecturing—into a dynamic, participative experience. Students view, touch, interpret, and act out historic images that are projected onto a large screen in front of the classroom. As the discussion unfolds, the teacher writes notes on an overhead transparency that is projected on a second, smaller screen in a front corner. Students simultaneously see an image and notes, helping them to learn and remember salient ideas that most students soon forget after the traditional lecture.

Vietnam: A Visual History

In this Interactive Slide Lecture, students analyze gripping photographs of the beginning of the American involvement in Vietnam, the escalation of the war, life as a soldier, and the controversial conclusion of the war.

1 Carefully select a few powerful images. An Interactive Slide Lecture begins with the selection of a few powerful images. Review the content of the lecture you will be giving, and note key historical points you want to illustrate with slides. Look for images in textbooks, magazines, and coffee-table books that make a strong visual impact and will serve as visual reminders for your students. Each image should relate to your teaching objective; graphically show emotion, drama, suspense, or interaction; and have the potential for students to step into and act out the scene.

2 Create questions that lead to discovery. For each slide, prepare a list of questions that spiral from the basic to the complex. Make sure the slide is the primary source around which you create all inquiry questions.

3 Set up your classroom for an interactive presentation. The basic classroom configuration for an Interactive Slide Lecture is parliamentary style, with two groups of desks facing each other. Leave ten feet or more between the groups—enough space to discourage casual

conversation but close enough to allow students on one side to hear students on the other. The center aisle allows students to walk to the front of the classroom quickly and gives you room to project a slide on a wide screen without getting heads in the projection. Project the slide onto a large screen in the front of the classroom and the transparency onto a smaller screen in a front corner. This allows you to record notes about the slide to the side of the image.

4 Have students use their visual intelligence to discover historical content. Students often want to analyze images with interpretive statements without carefully looking at all the visual details. Do not move to the next level of questioning until most of your students can "see" the answers to your questions. In this way, you will give them the building blocks they need to understand the most important historical concepts in each slide. To keep student engagement high, show a new slide every 5 to 15 minutes.

5 Challenge students to dramatize history with act-it-outs. Some slides may be appropriate for impromptu act-it-outs. These slides usually involve dramatic human interaction, such as an image showing Native Americans being forced onto a reservation or a Russian poster showing slaves carrying the Czar. Ask volunteers to stand in front of the slide and "enter the image" as they act out what they think is happening. Ask them to put their bodies in the same positions as the people in the slide and to make the same facial expressions. You can then act as an "on-the-scene reporter" and interview them about what is happening in the image. Act-it-outs bring images in an Interactive Slide Lecture to life.

6 Record notes on the overhead projector. As students respond to each slide, incorporate their ideas into brief notes on the overhead projector. Have students copy the notes into their notebooks and add questions and details of their own. This is also your opportunity to give any pertinent historical information students were unable to glean from the slide. Since each slide illustrates a historical point about which students do not know all the details, your expertise is vital.

The Relationship Between Native Americans and the Land

In this Interactive Slide Lecture, students learn about the relationship between Native Americans and the land as they view slides of Native Americans in their environment.

Question and Answer

Q **How can I be sure I've chosen an image that will really engage students?**

A **Great images should be tied directly to your teaching objectives.** Always be on the lookout for images that can serve as backdrops for student act-it-outs. Images should graphically show human emotion, drama, suspense, or interaction.

Q **Will students have enough information to become actively involved with a historical image?**

A **Remember: Each image you use should be a rich primary source filled with abundant visual clues.** Students need not know much detailed history before they begin analyzing and acting out a slide. The key is for you to ask carefully spiraled questions about the image that encourage self-discovery. If students discover and record information for themselves, they will be able to confidently act out an image. You might also prepare short role cards about key people in the slide, and give them to students to use during an act-it-out. Also, consider assigning different act-it-outs to small groups and giving them three to five minutes to prepare.

Q **How do I formulate questions to allow all of my students to become critical thinkers?**

A **Start by asking basic questions, and don't move on to more difficult questions until most students can "see" the answers.** Each question should be more complex than the last. The final question(s) should be very challenging and thought-provoking.

Q **How can I keep all students involved if only a few are doing act-it-outs?**

A **Prepare easy but engaging activities for the rest of the class.** While a group of students is up front performing an act-it-out, challenge the rest of the class to take notes, make background sounds to accompany the act-it-out, or prepare questions for the actors as if they were on-the-scene reporters.

The First World War: European Tensions Ignited

In this Interactive Slide Lecture, students view and discuss slides depicting prewar tensions and alliances in Europe, the outbreak of war, fighting during the war, the war's effect on the home front, and the outcomes of the Paris Peace Conference.

Q How do I prevent an Interactive Slide Lecture from going on too long?

A Use slides to help students discover information on their own and to illustrate key ideas. It is tempting to use a slide simply as a backdrop for a lengthy lecture. If you do this, your students will quickly lose interest. Use your historical knowledge and background notes to help answer student questions and illuminate discoveries they make; avoid the tendency to lecture in great historical detail. Slides can also be used to quickly illustrate key points or to serve as simple content reminders; you do not need to engage students in lengthy question-answer sessions and act-it-outs for every slide.

Q When should I assign the accompanying textbook reading, before or after an Interactive Slide Lecture?

A Try both approaches. If you assign the reading before an Interactive Slide Lecture, some students will be able to answer most of your questions with a high degree of historical accuracy. But students with high linguistic intelligence might dominate the class discussion and intimidate other students from getting involved. If you assign the reading after the Interactive Slide Lecture, all students will have the opportunity to be involved, and you will be able to assign the reading with a specific purpose in mind. For example, you might tell students to read their textbooks to discover details about a subject that wasn't covered in class or to investigate another perspective on a controversial subject.

Q How can I take my own slides?

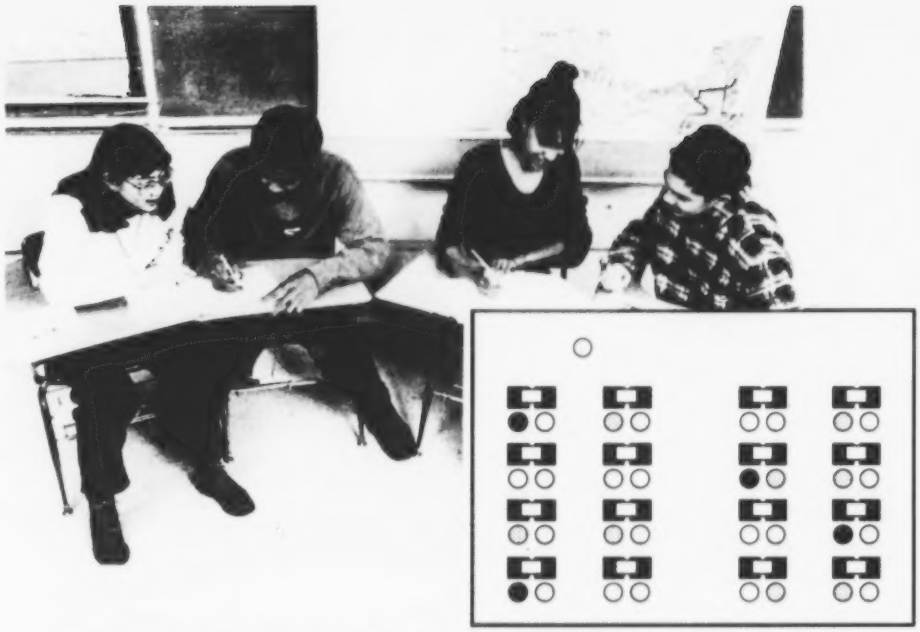
A It is fairly simple and inexpensive to take slides from books if you follow four simple steps: (1) Purchase close-up lenses for a single-lens reflex camera. (2) Mount the close-up lenses to the front of your standard lens. (3) Purchase 50 or 64 ASA slide film. (4) Take your photographs in natural light, using the close-up lenses to capture small images. (For a detailed explanation of how to take slides from book, see pages 46–47.)

Kingdoms of Central and Southern Africa

In this Interactive Slide Lecture, students view and discuss images depicting the migration of the Bantu, the development of the Swahili coastal states, the Zimbabwe state, the Kongo Kingdom, and Queen Nzinga's response to European intervention.

Strategy Two

Social Studies Skill Builders



In this strategy, students work in pairs to complete fast-paced, skill-oriented tasks such as mapping, categorizing, interpreting political cartoons, graphing, identifying perspectives, and analyzing primary sources. You begin each activity by quickly modeling the skill and then challenging students to practice that skill again and again. Students receive feedback as they work. The activity ends with a debriefing session, allowing students to use their new skill to gain greater insights into history.

1 Tie the teaching of skills to historical content. Teaching key social studies skills—mapping, categorizing, interpreting a political cartoon, graphing, reading a time line—is a vital part of any history course. Without these skills, students cannot fully grasp many historical concepts. But most history teachers believe they have little time to teach such skills. You can resolve this if each skill lesson centers around important content objectives.

2 Create tasks that require students to use their multiple intelligences to learn the skill. Each Social Studies Skill Builder should challenge students to use more than just their linguistic intelligence. For example, during a World War I propaganda poster activity, you might give each pair a placard with a reproduction of a poster. Pairs quickly sketch the poster, search for symbols, discuss the poster's meaning, and record their answers. Each time they analyze a poster they use linguistic, visual, interpersonal, and logical-mathematical intelligences.

Discovering the Southwest Heritage

In this Social Studies Skill Builder, students examine images representing Mexicano contributions to Southwest culture to create a mural showing the contributions throughout the Southwest.

3 Quickly teach the skill to the entire class. Introduce each Social Studies Skill Builder by quickly modeling the skill you want your students to practice. Modeling consists of carefully demonstrating each step students must follow as they develop the skill. When you teach students how to analyze propaganda posters, for example, project a slide of a propaganda poster and show them how to look for visual symbols, how to create a simple drawing of the poster, and how to use the poster to answer higher-level questions such as: *From which country does this poster come? What does the artist want us to do or to believe? During which period of the war was this poster created?*

4 Place students in mixed-ability pairs. Since the skill tasks require the use of the multiple intelligences, it makes sense to pair students with complimentary abilities. This helps ensure that each partner has something of value to contribute and that interaction is more equitable. Carefully assign students to mixed-ability pairs in advance of the lesson: put a student with strong linguistic skills with a student with strong visual skills, a logical-mathematical thinker with a body-kinesthetic thinker, or a musical-rhythmic learner with an interpersonal learner. Prepare an overhead transparency showing who sits together and where.

5 Challenge students to use the skill repeatedly, and give them immediate feedback on their progress. Once students are in pairs, clearly state what you expect from them so you can fairly evaluate their work and award points for each part of an assignment they complete. Checking student work and awarding points in this fashion motivates students to work quickly and accurately in a game-like atmosphere.

6 Debrief the lesson with the entire class, and make historical connections. After you have stopped the activity, begin the debriefing by asking pairs to share the answers to one placard about which they have become particularly expert. By quickly reviewing all the placards in this way, all students will be exposed to the content. Next, challenge the class to think holistically about the fragmented bits of history they have learned by challenging them to put all the placards in some type of order. For example, you might want them to put a series of placards depicting the events that led to the fall of the Roman Empire in chronological order, or a series of Mexican murals into groups according to artist.

The Challenges of China's Geography

In this Social Studies Skill Builder, students identify and label 16 key physiographic features of China. Afterward they discuss the challenges that this unique geography posed for unification during the dynastic period.

Question and Answer

Q How can I give feedback fast enough so I don't keep students waiting to have their handouts corrected?

A Prepare for many students needing immediate attention. The greatest challenge facing teachers who give their students immediate feedback during Social Studies Skill Builders is managing the constant, and possibly overwhelming, flow of students waiting to have their handouts checked. Here are some suggestions for managing the crunch of students:

- Know all the answers in detail before students bring you their papers.
- Don't read every word of each student handout.
- Have pairs work on more than one placard at a time.
- Ask students who have finished all the placards to use their completed handouts to correct other students' handouts.

Q Should pairs work on just one student handout, or should each member of the team have a handout to complete?

A You decide how many handouts each pair receives. You may allow pairs to work on only one handout, but remember, as students work on their skills, they also acquire key historical content that they should record and keep for later use. You may want to give individual credit for these assignments even though students worked in pairs.

Q What if one student in the pair does all the work?

A Tell students they need to alternate which member of the team takes the handout to you for evaluation. This way you can have contact with all students to make sure they all know the answers.

Q Do all pairs need to complete their student handout before I stop the activity?

A No. Stop the activity when a quarter to a third of the class has finished all the placards. The debriefing session will give all students the opportunity to learn the historical content. Alternatively, you may want to stop the activity before any pair finishes all the placards and spend more time on the full-class debriefing.

The History of Mexico Through Art

In this Social Studies Skill Builder, students learn the history of Mexico, from the Conquest to the 1910 Revolution, through a careful examination of murals painted by Mexico's greatest twentieth century artists.

Q How do I debrief a Social Studies Skill Builder activity and create lively discussion?

A Involve all students in the full-class debriefing. After you have stopped the activity and collected the placards, place them on a table and ask one student from each pair to select a placard to present. Then show a slide or overhead transparency of each placard, and quickly have the student who chose that placard come to the front and explain its content.

To help students think holistically about the fragmented bits of history they have learned, challenge them to put the placards in some type of logical order. Instruct one student of each pair to come to the front of the classroom and, holding the placard so the class can clearly see it, to stand in relation to the other students where they think the placard belongs. Following are some ways you can challenge students to group themselves:

Political Spectrum Draw a line on the chalkboard or put a piece of masking tape on the floor to represent a political spectrum. Label the two ends of the spectrum with terms such as *Conservative* and *Liberal* or *Totalitarian* and *Democrat*. Have students stand along the spectrum where they believe their placard best fits.

Values-Orientation Spectrum Create a spectrum for students to stand along that represents value judgements. The poles of the spectrum might read *Community Interest* and *Individual Interest* or *Pro-choice* and *Pro-life*. Ask students to place ideas or opinions along the spectrum.

Moral Continuum Challenge students to place the actions of individuals, groups, or nations along a moral continuum between such poles as *Ethical* and *Unethical* or *Expedient* and *Principled*.

Historic Chronology A simple but effective way for students to arrange placards during a debriefing is to place a series of events or trends in chronological order.

Logical Categorization Have students use their logical intelligence to sort placards by category such as attributing a series of quotes to their correct authors, classifying art by its historic period, or assigning a group of governmental programs to their correct administrations.

Discovering the Values of an Idealistic Age

In this Social Studies Skill Builder, students analyze posters of Kennedy-era programs and place them on a continuum between values seen and not seen in today's governmental programs.

Strategy Three

Experiential Exercises

This strategy taps into intrapersonal and body-kinesthetic intelligences to allow students to feel the drama of the past. Usually one class period in length, Experiential Exercises re-create historical situations, such as a turn-of-the-century assembly line. Students react to these experiences as if they were individuals of the time, gaining an appreciation of history as a compelling human drama.

1 Recreate historical situations with short, memorable activities. Most history courses demand that you teach a large body of history in a relatively short period of time, so it makes sense to design Experiential Exercises that are as easy to implement as they are memorable. Experiential Exercises should last a single class period and require readily available classroom resources such as the chalkboard, desks, butcher paper, and tape.

2 Design experiences that tap into students' kinesthetic or intrapersonal intelligences. Some history lessons are best taught through physical or emotional experience. In an activity designed to allow students to experience the assembly line, muscles ache and minds wander as students spend a class period mass-producing a drawing of a human figure, each student specializing in one body part. By performing a repetitive task, students gain a wealth of knowledge—through kinesthetic and intrapersonal learning—on the merits and weaknesses of mass production.

Taxation Without Representation: A Classroom Parallel

In this Experiential Exercise, students get "taxed" for their school supplies allowing them to empathize with colonists who felt taxation without representation was inherently unjust.

3 Communicate clear expectations and anticipate students' reactions. While students find Experiential Exercises unusual and often fun, it is critical that you set clear behavioral and learning expectations each time you use them. Students must know that each activity has a specific academic purpose. This is especially true in such activities as one in which students spend an entire class period as medieval monks. Without clear expectations for absolute silence, students might giggle and talk, undermining the activity. However, if the teacher unequivocally outlines the behavioral expectations and the objective, students will assume their roles and remain silent and purposeful throughout the activity.

4 Assume an appropriate persona while conducting the activity. Most Experiential Exercises require a bit of dramatic presentation on your part. For example, during an activity in which students analyze Stalinist propaganda posters to discover the benefits of socialist rule, you play the part of a Communist party leader enthusiastically challenging students to learn about life under Stalin's rule, while at the same time punishing any student caught expressing dissident opinions. Whether the activity calls for a dramatic reading to set the historical tone, a straight face to conceal a rigged game, or a feigned emotion to illicit student responses, let the actor in you *out*.

5 Allow students to express their feelings before the end of the class period. Experiential Exercises are designed to let students experience feelings similar to those of individuals of the past. Before you can make connections between the activity and historic reality, however, allow students to focus on the *affect* of their experience. Prompt them with this single question: "What feelings did you experience during this activity?" This will help them identify, articulate, and share their feelings in the proper environment. The key to debriefing Experiential Exercises is to let students know it is okay to have and share powerful emotions.

6 Make connections between the experience and history. Once students have discussed their feelings, parallels between the Experiential Exercise and history can be made. Prepare carefully sequenced questions that enable students to draw connections between their experience and key historical concepts. Spiral the questions from basic to higher-order thinking skills so students can use their experience to understand key concepts. The questions should help students reach historical conclusions on their own; do not supply your analysis until they have been challenged to make their own conclusions.

Taking a Vow of Silence

In this Experiential Exercise, students experience the demanding life-style of medieval monks as they rotate among four stations that illustrate different aspects of monastic life.

Question and Answer

Q When and how do I set up my room properly?

A Many Experiential Exercises require unusual room arrangements. Set up the classroom before students arrive; if students must move desks, time will be lost and students will be distracted from the mission of the activity. For example, an activity to introduce Manifest Destiny from the Native-American perspective might require students to move away from their usual "home" in the classroom to a small, undesirable area partitioned by desks. If you need to set up the classroom in a particularly unusual fashion, such as arranging the desks into trenches or creating the stations of a medieval monastery, keep your students outside the classroom before beginning the activity.

Q What is the best way to give clear instructions?

A Allow students to read written instructions. Most Experiential Exercises require students to participate in activities that are far different from those in the conventional classroom. As a result, students need precise directions to feel comfortable. Write each step of the activity clearly and briefly on an overhead transparency as you introduce that step. Tell students that you won't answer any procedural questions after the exercise begins.

Example

McCarthy and the Cold War at Home

In this Experiential Exercise, students reenact the hysteria and suspicion surrounding the anticommunist McCarthy era and reflect on its impact on American society and politics.

Q What if an Experiential Exercise is inappropriate for certain students?

A Always allow students the option of not participating. A particular Experiential Exercise may conflict with a student's personal or religious beliefs. Prepare a reading or writing assignment these students can complete on the subject while working alone in the school library or office.

Q What if the activity provokes an emotional reaction from students? What if they become very frustrated or angry?

A Because Experiential Exercises are designed to elicit emotional responses, you must be prepared for reactions. When students sit in "trenches" for 45 minutes, know they will feel tired and cramped; when students assume the roles of colonists to debate independence, expect passionate, forceful arguing; when

quizzes are "lost" to convey the impact of bank failures, expect students to feel angry and frustrated. Emotions can be expressed and dealt with best in a cooperative, tolerant classroom environment in which students trust you and each other. It is also crucial to deal with students' emotions directly after the activity and before students leave the class. Do not let smoldering emotions go unexpressed overnight or over the weekend.

Q How can I best explain to students how an Experiential Exercise differs from historical reality?

A Challenge students to question what they have just experienced. Ask them: "What were the major differences between what just happened in our classroom and historical reality?" As students explore this question, they will begin to see differences in magnitude, scope, and seriousness between the classroom activity and historical reality. Failing to do this after the activity on trench warfare, for example, would trivialize the experience of World War I soldiers.

Q Don't many of these activities require an element of surprise? How can I keep one class of students from telling another class about an Experiential Exercise?

A Use humor to convince your students not to tell their peers about the activity. When you plan to conduct an Experiential Exercise in more than one class that requires an element of surprise, have students raise their hand and repeat this oath: "In the interest of educational quality and excellence, I hereby swear not to reveal what happened in today's activity until the end of the day."

Q How do I minimize the risk of these activities and set up the class for success?

A Explain your rationale for using Experiential Exercises to administrators and families. They need to know that you are using these activities for sound pedagogical reasons. Meet with administrators to explain what will happen in your class and why. Send a letter home or use back-to-school night to explain your approach to parents. Invite administrators and family members to your classroom on the day of the activity to participate in the lesson. Finally, involve families in related homework assignments.

Rock, Scissors, Paper: Understanding Marxist Theory

In this Experiential Exercise, students play rock, scissors, paper to re-create the stages of Marx's theory of socialist revolution.

Strategy Four

Writing for Understanding

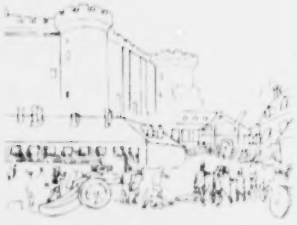
To write forcefully and in detail about history, students need interactive experiences about which to write. Writing for Understanding activities tap into students' multiple abilities so that all learners—even those with lesser linguistic skills—have something memorable to write about. Creating purposeful writing assignments motivates students to write with style and meaning.

1 Use writing as a tool for learning, not just for evaluation. In the conventional history classroom, writing is used almost exclusively for assessment through essays, test questions, and position papers. However, writing can also be used to allow students to analyze historical events or to synthesize a large body of information.

2 Base writing on multiple-ability experiences. To facilitate powerful writing in history, students need a variety of memorable, interactive experiences on which to base their writing. These activities must tap into multiple abilities so that all learners—even those with lesser linguistic skills—have something to say. The sadness in a slave spiritual, the triumph of the American Revolution, or the visible destruction of Hiroshima evoke emotions, thoughts, and questions—the essence of what drives people to put words on paper.

3 Use a historically appropriate writing form that gives students an authentic audience. Purposeful writing assignments—dialogues, poems, stories, newspaper eulogies, speeches, letters, oral histories, songs, journal entries—motivate students to write with style and meaning. While traditional essays and position papers are appropriate for some topics, giving students a wider variety of writing activities promotes experimentation and makes writing more exciting and related to the world beyond school.

Creating a Story book About the French Revolution



In this Writing for Understanding activity, students create an illustrated story book that chronicles major events of the French Revolution and assesses whether each event contributed to the growth of democracy.

4 Have students record their reactions, thoughts, and feelings in pre-writing activities. Pre-writing activities help students generate specific writing ideas. For example, you might put them through a role-play that simulates discrimination, and immediately afterward have them record their ideas and feelings. The key to any pre-writing assignment is having students immediately record their reactions so that they have abundant ideas of their own to draw upon during the writing process.

5 Help students organize their thoughts by giving precise guidelines for writing assignments. Once students have generated ideas, they must organize and plan their writing. Model several methods for organizing ideas. You might have students put their ideas into outline form by topic or subtopic or into a spoke diagram with the main idea in the center surrounded by supporting details. Confusion is a major obstacle to coherent writing, so it is important to give your students a handout that clearly states guidelines and deadlines for all parts of the assignment.

6 Require students to draft, revise, edit, and finalize their writing. Once students finish organizing their thoughts, have them write down all their ideas and experiment with organizational structure. Stress that while the first draft does not need to be polished, it must be complete. Collect the drafts and give students credit for their work. Then divide students into peer editing groups and have each student read aloud his or her paper to the group. As comments are made, writers should note the suggestions directly on their drafts. Students should use the feedback they received from their peers to revise their original draft. Before students turn in their final drafts, require them to have their papers edited by someone else—a classmate, a family member, or another teacher—before they type or write in ink the final draft.

Letters Home from the Trenches

In this Writing for Understanding activity, students write letters home to their families from the war front describing their experiences in the trenches.

Question and Answer

Q **Will only my most motivated, most linguistic students complete these challenging writing assignments?**

A **No. This strategy is designed to help all students become better writers.** By basing writing on a series of multiple-ability experiences that excite and engage all types of learners—not just linguistic learners—all students will have something about which to write. Furthermore, the incremental, clearly defined steps of the writing process will ensure that all students are being supported and monitored from brainstorm to final draft.

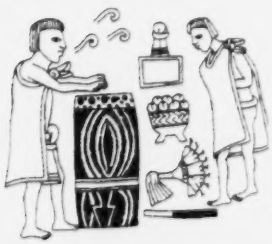
Q **How can I ensure students will write about their own ideas and won't just copy from the textbook or an encyclopedia?**

A **Ask students to write during or immediately after a multiple-ability activity.** That way, they will collect a host of their own ideas, feelings, and reactions to write about and won't have to rely on outside sources except to check historical facts.

Q **Is it worth taking the time in a social studies class to go through the writing process?**

A **Yes. The writing process requires focused thinking and precise expression.** Whereas the spoken word is transitory, a written idea can be reviewed, revised, and embellished. The process of writing a polished, well-supported piece leads to greater understanding of a topic. Students might think carefully about the Lewis and Clark journey, for example, by assuming the role of William Clark and writing a journal entry about his expedition. Prompted by illustrations from the journey and a word bank of key terms from Clark's journal, students could write a first draft, share and critique their drafts in small groups, and then read the best pieces aloud and compare them to Clark's actual writings.

Creating Illustrated Journals About Aztec Daily Life



In this Writing for Understanding activity, students examine codex images depicting various aspects of life in the Aztec empire and read corresponding written descriptions to create an illustrated journal describing what they have learned.

Q How do I assess student writing? Do I penalize students for grammatical mistakes?

A Set clear criteria for assessing written assignments before students begin the writing process. Give your students a handout that clearly states guidelines and deadlines for all parts of the assignment and let them know precisely how their finished writing will be evaluated. If correct grammar is important to you, for example, list it as a criteria and assess accordingly.

Q How can I manage the increased paper load these writing assignments will create?

A There are many ways to reduce your work load. To do this, and still give students substantive feedback, follow these guidelines which will save time and effort:

- Use peer feedback groups during the writing process to minimize the time it takes you to evaluate rough drafts.
- Have students write several drafts, but grade only the final draft.
- Grade for only one or two specific parts of the assignment, such as organization or persuasiveness.
- Stagger due dates for major writing assignments among your classes, and don't set them immediately before the end of a grading period.

Q How can I showcase outstanding writing?

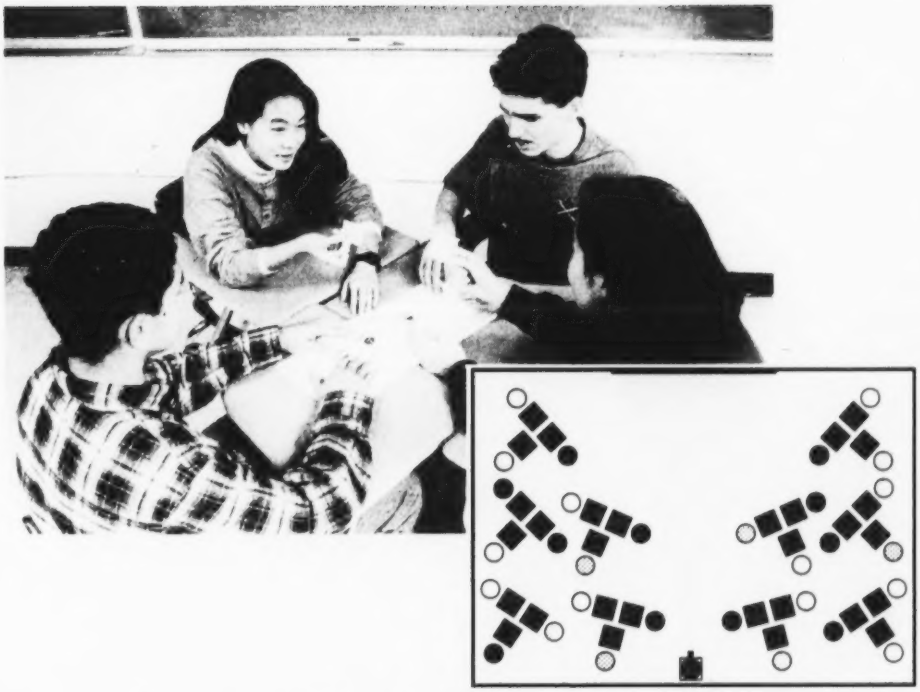
A Publishing student writing enlarges the audience, motivates students, and creates the need for real communication. You might post student writing in class, photocopy it for others to read, or encourage students to give dramatic readings of their written work. You might join with other teachers to print and bind oral histories for the entire school, submit pieces to the school paper, or display writing in the halls. Also, consider helping students to submit writing to the local paper or writing contests.

Loyalists and Patriots Talk It Out

In this Writing for Understanding activity, students recreate an argument between a loyalist and a patriot and then write a dialogue based on their discussion.

Strategy Five

Response Groups



Response Groups enrich class discussion and promote critical thinking. Groups of students receive historical information, view compelling images, read primary sources, or listen to music, and then discuss provocative questions about the material. After the small-group discussions, presenters from each group share findings with the class to stimulate whole-class discussion. Because students have access to rich resources and the ideas of their classmates, their responses are more thoughtful and detailed than during conventional class discussions.

Learning the Form and Function of a Mosque

In this Response Group activity, students analyze pictures of the major architectural features of a mosque to discover how various parts of the building reflect Muslim beliefs and practices.

1 Use Response Groups to discuss controversial issues, historical dilemmas, or multiple perspectives on the past.

Response Groups allow students to grapple with the ambiguities of history, to recognize the complexity of historical events, and to discuss the legacies of our past. Response Groups are most effective when you want students to:

- discuss controversial issues
- analyze primary-source readings
- solve a historical problem
- use musical-rhythmic intelligence to better understand a historical period
- understand multiple perspectives on an event

2 Place students into heterogeneous groups of three or four based on gender, ethnicity, and dominant intelligence. Create a transparency of the Response Groups classroom arrangement. Write the names of the group members on the transparency with a temporary marker so you can switch groups members before the next Response Group.

3 Provide students with information to answer provocative, critical-thinking questions. During Response Groups activities, background knowledge must be provided quickly so that students can spend the bulk of the activity grappling with critical-thinking questions. You can do this by assigning an interesting historical reading, discussing a powerful image, or giving a mini-lecture.

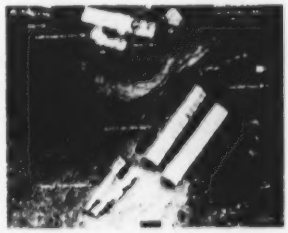
4 Assign and rotate the role of presenter in each group. At the beginning of a Response Groups activity, assign the role of presenter to one student in each group. Presenters act as the facilitator during group discussion and as the group's spokesperson during class discussion. Rotate the role of presenter for each set of critical-thinking questions that groups discuss.

5 Allow groups time to discuss critical-thinking questions. Groups generally need three to seven minutes to discuss each critical-thinking question. Circulate through the room to monitor group discussion. Do not interrupt groups to interject your own opinions.

6 Facilitate a dynamic discussion with the entire class. Facilitate a class discussion so that different points of view are brought forth in a lively, engaging fashion. Use any of the following ideas to inspire rich discussion:

- Ask if there are any presenters whose ideas are dramatically different from those already presented.
- Allow two presenters with diametrically opposed responses to argue their points.
- Ask a presenter who has not yet spoken to consider the ideas already mentioned and explain which point he or she most agrees with and most disagrees with.
- If the discussion brings forth only one point of view, promote deeper discussion by acting incredulous and arguing the unheard perspective.

The Cuban Missile Crisis: You Make the Call



In this Response Groups activity, students examine slides of the Cuban missile crisis and respond critically to a series of questions that had the best and brightest people in the Kennedy administration working overtime during one of the most suspenseful moments in Cold War history.

Question and Answer

Q What if I can't put my desks into the proper Response Groups configuration because my room is too small?

A Enlist the help of your students. Explain the need to carefully arrange desks so that students can see the slide screen and interact with group members at the same time. Acknowledge that this is a difficult arrangement, and ask them to be patient as they move into formation. There are usually ways to stagger the groups in front of one another so that all groups can see the screen. Practice this formation well ahead of the time you will actually use it.

Q How can I tell if I've created provocative critical-thinking questions for the group to discuss?

A Crafting provocative questions is the single most important step in ensuring rich discussion. Pose subjective questions that create intellectual tension, invite controversy, and require students to analyze, synthesize, compare, discover, and hypothesize. The best questions are direct and clear, but their answers should be ambivalent or controversial. If you can't imagine students getting into a heated discussion about a question, it is probably not an effective question.

Q Can I let students pick their own groups?

A No. If students chose their own groups, they will fall into cliques. This might deprive groups of different perspectives or result in groups that lack a wide mix of abilities. It is best to encourage students to talk with students who are not like themselves.

Q How can I ensure that students will listen to one another during small-group discussion?

A Before students begin groupwork, remind them of the cooperative skills they have learned. Emphasize that they will need to use names properly and positive body language. Also, they will have ample opportunity to practice the skill of disagreeing in an agreeable way. Start each Response Groups activity with a team-building exercise. This can be as simple as having students discuss an idea such as "If I had a million dollars I would . . . " or "Ten years from now I will . . . " (see pages 38–39 for a discussion of team-building).

Asian American Artistic Connections

In this Response Group activity, students explore Asian social, cultural, and artistic forms that have been transferred to American society.

Q **What if students say things that are historically inaccurate during small-group discussion?**

A **Correct historical inaccuracies at the appropriate time.** Student discussion often generates misinformation. Tell students to listen to the discussion carefully and to be prepared to point out any factual errors their fellow students make. When appropriate, make reference books available for students to verify information. Correct factual errors during the whole-class discussion.

Q **If there is only one handout per group, who fills it out and who keeps it?**

A **The presenter is in charge of the handout.** The main use of the handout is to give the presenter notes to rely on during full-class discussion, so it is best for each presenter to take notes on his or her question. Individual students can record their thoughts and reactions to critical-thinking questions during class discussion.

Q **What if presenters don't do a good job? Can I call on someone else from the group?**

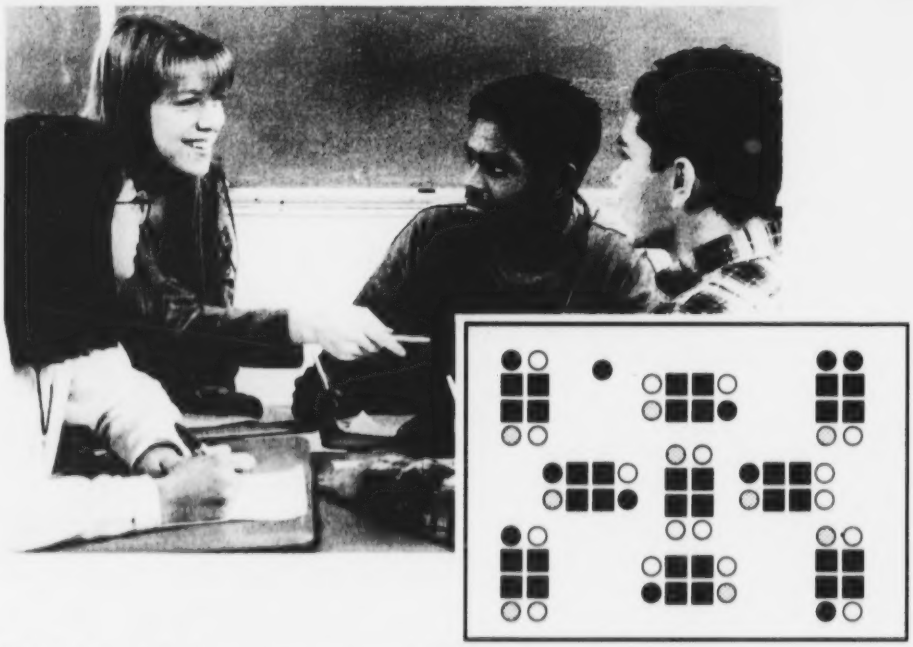
A **You will give more students the opportunity to speak to the entire class if you only allow presenters to reply.** Be fairly strict about this. If presenters get stuck, remind them that they can read the notes they took on a particular critical-thinking question; that should give them plenty to say.

Three Ways of Thought in China

In this Response Group activity, students review the basic teaching of Buddhism, Confucianism, and Daoism, and then apply their understanding of each philosophy by identifying whether quotes are the sayings of the Buddha, Confucius, or Laozi.

Strategy Six

Problem Solving Groupwork



During Problem Solving Groupwork tasks, students sit in heterogeneously mixed groups to work on challenging projects, such as preparing a dramatization of some aspect of history or drawing a visual metaphor to represent a historical period. The projects require the use of multiple abilities so that every student can contribute. Each student is given a defined role—such as graphic designer, stage manager, director, or script writer. As students work on the task, the teacher serves as a resource. After completing the task, groups present their findings to the class.

1 Prepare students for cooperative groupwork. Many students have had few successful experiences in cooperative tasks—in school, at home, or among their friends. Students must be prepared for cooperation so they know how to behave in the group without direct supervision. Set aside class time to create a new set of cooperative norms as discussed in the last chapter "Creating the Cooperative, Tolerant Classroom." While these cooperative skills can be applied during any activity, they are imperative for groupwork.

2 Give students tasks that require higher-order thinking skills and multiple abilities. Successful groupwork tasks challenge students to use their problem solving skills to find innovative answers to complex problems, such as creating a dramatic presentation about some aspect of history, bringing the ideas of a historical figure to life, or creating a visual metaphor representing a period of history. Nothing kills the enthusiasm and meaningful interaction of a small group faster than working on a simple task with discrete answers. Once you have thought of a task that you feel will fully engage students' problem solving skills, make sure it also requires the use of multiple abilities so that all students have something to contribute.

Creating Monuments to Daily Life in Constantinople

In this Problem Solving Groupwork activity, students work in groups to create monuments—using only their bodies—to one of nine aspects of daily life in the city of Constantinople, then decide where to place their monuments in the glorious Byzantine city.

3 Place students into heterogeneous groups of four or five. Plan to spend about twenty minutes forming heterogeneous groups for each of your classes. Balancing groups in terms of gender and ethnicity is relatively easy. And, after having students together for a short while, you will have an idea of the social circles that exist so you can use groupwork to break up cliques. The most challenging variable is determining predominant intelligences. The best way is through careful observation of your students as they work on various multiple-ability projects. To get a rough idea of your students' cognitive strengths, however, have them complete "Identifying Your Multiple Intelligences: Assessment 1 and Assessment 2" on pages 42–45. Use the results, coupled with your observations, to balance groups by cognitive ability.

4 Give each student a specific role to perform. One of the most efficient methods for creating smooth-functioning and productive groups is to give each student a specific role to perform—such as graphic designer, actor, stage manager, or director—and to give the group clear instructions on how to proceed. This will help ensure that all students contribute and will prevent one member from dominating the group process. The key to creating these roles is to find an efficient division of labor so that each student is doing part of the groupwork task but all parts of the task are positively interdependent.

5 Allow students time to prepare high-quality products. At the end of each Problem Solving Groupwork task, students share the product they created, a colonial brochure advertising the features of a particular colony, a minidrama bringing to life some scene from medieval life in China, or a newscast about the effect of World War II on some group of Americans. Since the product or presentation is often the only time the entire class learns about each group's historical information, it is imperative that you give students enough time—usually two to four class periods—to create high-quality products.

The Nez Percé: Interpreting History Through Music

In this Problem Solving Groupwork activity, students analyze the lyrics of "Heart of the Appaloosa" to gain insights about the Nez Percé's retreat from the U.S. Cavalry. Groups present dramatic accounts of each step of the Nez Percé's historic retreat.

Question and Answer

Q **What if a student doesn't like working in groups?**

A **Analyze the problem.** If it is an interpersonal problem, talk to the student about the skills needed to work together. If it is a question of getting a group grade, tell the student that he or she will also receive an individual grade. If the group is having conflicts working together, ask the group to try to solve the problem. Most students can develop workable strategies for managing conflict if you challenge them to do so.

Q **Do I keep students in the same groups for the entire semester?**

A **Most teachers rotate students after each group project.** This assures that all students in the class will have the opportunity to work with each other over the course of the year. On the other hand, some cooperative-learning experts advocate keeping students in the same groups for the entire semester or even the entire year; they believe this helps students to resolve conflict and build trust. However, it does not allow them to build social skills with other class members, and it doesn't provide you with the opportunity to disband the occasional dysfunctional group.

Q **Should I allow students to pick their own roles?**

A **No.** Students prefer choosing their own role because they will select a role they are best at so that their presentation goes smoothly. But it is important to give all students an equal opportunity to work on the skills each role demands. All students, for example, should have the opportunity to be a Facilitator or a Presenter.

Q **How can I be sure all students perform their assigned role?**

A **Assign meaningful roles so that all group members have a chance to make a meaningful contribution.** Give each role a name and a list of expected behaviors; clear and concise instructions for each role are essential to smooth-running groupwork.

Interactive Theater: A Day in the Life of Tsarist Russia

In this Problem Solving Groupwork activity, students create interactive scenes from a day in the life of peasants, intellectuals, members of the clergy, and nobility, then visit these scenes and learn about daily life in Tsarist Russia.

Q How much time do I give groups to work on their tasks?

A The answer, of course, depends on the complexity of the task. Some Problem Solving Groupwork tasks may take only a single period; others may require several periods. To make sure your students use their time wisely, you might initially tell them that they will have a shorter time to complete the project than you think they actually need. You can always tell them later that they will have an additional class period to complete the task if "they make an extra effort to create a really great product."

Q How do I get the most out of student presentations?

A There are many ways to ensure high-quality presentations. Here are a few hints:

- Set high expectations for presentations.
- Rearrange your classroom for dramatic, intimate presentations.
- Use props and stage lighting to reduce tension.
- Create a clear handout for students to record what they see and hear.
- Debrief each presentation for deeper meaning and historical accuracy.
- Prepare a list of critical-thinking questions for a class discussion after the last presentation.

Q How should I grade groupwork?

A Begin by setting clear criteria for evaluation. Let students know that a percentage of their grade is based on individual contribution and a percentage is based on the group's performance. At the end of each Problem Solving Groupwork activity, have each student complete a Groupwork Brag Sheet (see page 48), which allows them to assess their own and their group members' contributions. Use this in combination with your own observations of how well groups functioned to formulate group grades. Remember, the group grade should be based on how well the group worked together (process) and the effectiveness of the presentation (product). Next, formulate individual grades. Consider your observations, the comments made on the Groupwork Brag Sheet, and other group members' perceptions.

Minidramas on Scenes from the Depression

In this Problem Solving Groupwork activity, students re-create and act out scenes from the Depression with the help of an image from the era, primary sources, and their own creativity, imagination, and flair for the dramatic.

Creating a Cooperative, Tolerant Classroom

Teaching history in an interactive and engaging way necessitates creating a cooperative, tolerant classroom. In this environment students will learn to share ideas, to work together cooperatively, to tolerate differences, to disagree honestly, and to take risks—and all students will feel valued and respected. Such an environment is created by following a careful, step-by-step program of cooperative skill building. The lessons you teach your students about cooperation will serve them well not only in class, but for the rest of their lives.

1 Greet your students at the door every day as they enter your classroom.

Make an effort to greet your students as they enter your classroom.

Rationale: Students like to be recognized for what they are—young people with a wide range of needs, interests, and feelings. Making time to say hello, smile, and converse with them as they enter your class demonstrates a respect for them and conveys a warmth that students quickly recognize.

What to do: Explain to your students that you will greet them at the door so that you can make a personal connection with each of them every day. Stand by your classroom door between classes. As students enter your classroom, greet them with a friendly "Hello," "Good morning," or "How's it going?" You may want to shake hands with each student. As the school year progresses and you get to know your students better, your banter with them at the door will become more informed and less superficial. If you cannot be at the door on a given day for some reason, ask the first student who comes to class to stand at the door and greet the rest of the class for you.

When: Greet students the first day of class, and do it every day.

2 Explain to students the three basic rules governing a cooperative, tolerant classroom.

Rationale: The key to creating a cooperative, tolerant classroom is having clear expectations for student behavior. Create a set of simple but universal classroom rules. You need not make a rule for every conceivable behavior—that only sends your students the message that you do not trust them enough to know how to properly behave.

What to do: Tell students that classroom behavior will be governed by the three following policies, all of which are based on your desire for a cooperative, tolerant classroom. Explain that these are not intended as punitive measures to control their behavior, but as guidelines to help them build a sense of community.

1. Everyone, including the teacher, will be treated with respect.
2. Put-downs or purposely hurtful comments or actions will not be tolerated.
3. No one will be allowed to disrupt the learning process of others.

Clarify what these policies mean to you. Give students specific examples of respectful behavior, intolerable put-downs, and disruptive actions. To describe respectful behavior, you might explain how to disagree with someone in a positive way by using their name, restating their argument, and then giving your own position. To explain what is meant by purposefully hurtful comments, you might explicitly state that racist, sexist, and homophobic comments will not be tolerated. Explain why it is important for you to have a cooperative, tolerant class environment. Review these policies frequently.

Finally, and most importantly, model these behaviors throughout the semester. If you do not set a strong example, or if your behavior contradicts any of these behavioral guidelines, your students will quickly ignore them.

When: Introduce these policies the first day of class and review them every day of the first week, especially as new students come into class. Then review them every week or two during the year, especially as they relate to the cooperative-skills training for groupwork.

3 Allow students to engage in an "icebreaker" activity to help them feel more comfortable with their new classmates.

Rationale: Students are often nervous and anxious as they try to adapt to a new setting and a new group of classmates. Until they are comfortable and feel relatively at ease, most students will not interact easily or be willing to take risks with each other. Many students, in fact, will not participate in class discussions until they are confident that their comments won't be belittled or quickly categorized as "wrong." As a result, it is crucial to invest time to break social tension and to begin to build class rapport. The sooner students feel comfortable, the sooner meaningful learning can take place.

Students get signatures from classmates who fit the characteristics on their handout which helps them learn and use their classmates' names.

What to do: Distribute to each student a copy of "Get an Autograph from Someone Who . . ." (see page 49). Explain that students will need to get signatures from classmates who fit each of the 35 characteristics on the handout. Since they are only allowed two signatures per classmate, they must talk to at least 18 different people. Allow students to circulate around the classroom during this activity. You might want to complete this activity with your students.

Before students get a signature from someone, they must introduce themselves ("Hello, my name is . . .") and ask the person a question about the characteristic for which he or she is signing ("So where outside of the state did you go this summer?"). This allows students to begin to learn the names of their classmates and prevents them from simply shoving their paper at somebody to sign without any real interaction. Tell students that you, too, are available for signatures.

After most students have all 35 characteristics signed, ask them to return to their seats. Discuss each category to find out which students in the class fit each of the characteristics. This allows everyone to acknowledge the talents, interests, and experiences represented in the class. By the end of the period, you and the students will feel far more comfortable with one another.

When: Hold the icebreaker activity the second day of class. You may want to use similar rapport-building activities (see Multiple Intelligences Bingo, page 50) periodically to build and maintain the sense of community in the class.

4 Teach students how to move efficiently and properly into groups of different sizes.

Rationale: While it may appear silly to teach students—particularly high-school students—how to move their desks into groups, a 15- to 20-minute investment pays rich dividends in time saved throughout the semester. It is critical to the success of groupwork activities that students arrange their desks properly. Without clearly stated expectations about how to quickly move into groups and how to set up desks, students can waste valuable class time arranging the room. Further, untrained students often use moving into groups as a time to socialize and to stall before beginning academic work, sometimes taking as long as 15 minutes to set up for groupwork. Students must be able to move into groups and be prepared to work within 45 seconds. A brief training will accomplish this.

Putting students into groups of varying size requires teaching them how to move into groups as quickly and efficiently as possible.

What to do: Explain to your students that you are going to teach them how you would like to move into groups by conducting "Desk Olympics" (see page 51). Tell students that when they move into groups of any size, they must follow these guidelines: (1) bring everything—backpacks, notebooks, pens, jackets, purses—with you; (2) do not talk or wander around the room when moving to your group; (3) use a desk in the immediate vicinity of your group rather than dragging one across the classroom; and (4) align desks precisely so the corners of the desks are touching (if your group has three or more) or so the desks are side by side (if you are working in pairs).

Randomly assign students to pairs, and indicate where in the classroom each pair should meet. (You might want to project a classroom map on the overhead.) Tell pairs they must move into their pairs as quickly as possible. When students are ready, say "go." Time them, and watch that their movement meets your expectations. If their movement into pairs is unsatisfactory, explain to them what went wrong. Have them repeat the process, trying to beat their previous time. Repeat this procedure for newly assigned groups of four or five, which will pose a greater challenge for students. Make the activity as game-like as possible. Students should be able to move into any standard group configuration in less than 45 seconds.

Expect students to complain that this exercise is silly. Tell them that while it may appear to be, it is important for them to be able to move quickly and properly into groups. Without using this exercise, students may take 5 minutes or more to get situated in groups.

When: Teach this skill during the first or second week of the class, before you do any groupwork activities.

5 Teach your students cooperative skills.

Rationale: Students need clear expectations for cooperative behavior. Too often teachers put students into groups and simply say, "cooperate." Many students, however, lack social skills or have little experience working as a team. They need to be explicitly taught the standards for cooperative interaction. Otherwise you will find yourself continually reacting to inappropriate behavior.

What to do: Explain to students that you will demonstrate the do's and don'ts of groupwork so they will have a clear idea of what is appropriate and what is not. Have four student volunteers bring their desks to the front of the classroom. Join the group, and ask them to help you dramatize three simple role-plays, each of which is a quick discussion of a fun topic. As you role-play with your students, model specific inappropriate behaviors. After each role-play, discuss what went wrong in the group, and reveal the corresponding appropriate behaviors from the "Standards for Cooperative Interaction" overhead transparency (see page 52). Then model the appropriate behaviors.

Role-Play 1: Preparing for Groupwork

Role-play uncooperative behaviors with your students to give to show them how not *to interact during groupwork.*

Begin the first role-play by asking four volunteers to discuss this question with you: What would you do if someone gave you a million dollars? As you sit with the group, model inappropriate behaviors. Sit with your eyes looking downward. Don't say anything to anyone. Fumble through a backpack or book bag to avoid interaction. Move your desk away from the others. Turn your body away from the group. Continue these inappropriate behaviors for a minute or two, then stop and ask the class these questions: *Which behaviors were inappropriate? How did volunteers in the group feel about your behavior? What might have caused you to act the way you did? Has anyone ever acted this way when they were uncomfortable in a new group setting?* After the discussion, review Cooperative Skills 1 through 5 by revealing them one at a time on the transparency and discussing each. At the end of the class discussion, role-play the appropriate behaviors with the volunteer group. Here are the first five cooperative skills:

1. *Break tension and be friendly.* Point out that perhaps the easiest way to break tension is to be friendly—with a smile, a polite "hello" or "how are you," a compliment such as "I like your shirt," an inoffensive joke, or a personal introduction.
2. *Learn and use names.* Make clear the importance of introductions, and teach students to shake each others' hands and say, "Hello. My name is . . . ." Remind students that if they forget a name, it is okay to ask again. Also, explain that

using names personalizes interaction and conveys warmth.

3. *Arrange desks properly.* Point out that a desk that is outside the group configuration conveys disinterest and disengagement from the group.
4. *Use positive body language.* Students should be aware of what their body language is saying to group members. Demonstrate how to sit upright in a chair and how to squarely face other group members. Tell students that slouching, holding their head in their hands, and angling their body away from the center of the group suggests an attempt to disengage from the group. Be aware, however, of cultural norms that may affect the interpretation of body language.
5. *Be aware of eye contact.* Students should be conscious of how their eye contact can affect interaction. They should do their best to maintain appropriate eye contact while communicating. Be considerate, however, of cultural differences that sometimes affect an individual's norms about eye contact.

Role-Play 2: Creating a Supportive Atmosphere

Begin the second role-play by asking the four volunteer students to discuss this question with you: *What will each of you be doing ten years from now?* As you sit with the group, model inappropriate behaviors. Don't listen to other group members. Interrupt students as they speak. Make negative comments. Do little to encourage collegial discussion. Continue for a minute or two, then ask the class these questions: *What were the inappropriate behaviors? How did the students in the group feel about your behavior? Why did you behave the way you did? What happens to the supportive atmosphere in a group when someone behaves inappropriately?* After the class discussion, review Cooperative Skills 6 and 7. At the end of the class discussion, role-play the appropriate behaviors with the volunteer group. Here are the two cooperative skills:

6. *Listen to others and take turns giving ideas.* This guideline allows everyone in the group to voice ideas. Point out to students the importance of everyone's contribution to the group. Tell students to ask clarifying questions such as "Why do you believe that?" or "Can you explain that idea further?" to better understand one another.
7. *Use positive comments, encourage, and express appreciation.* Emphasize that the most effective teams and organizations use positive reinforcement and have a supportive atmosphere. Point out that the more team cohesion created within a group, the better the work will be and the more fun students will have.

Role-Play 3: Getting the Job Done

Begin the third role-play by asking the four volunteer students to discuss this question with you: *If you could invite anyone in the world to dine with you, who would it be?* As you sit with the group, model inappropriate behaviors. Don't ask anyone for help and don't offer help. Disagree with something that is said in a personal, negative way. Continually try to change the subject. Talk about a recent campus disruption. Continue these inappropriate behaviors for a minute or two, then stop and ask the class: *What were the inappropriate behaviors? How did your group members feel about your behavior? How did the behavior stand in the way of getting the job done? What can be done to help group members stay on task?* After the discussion, review Cooperative Skills 8 through 10 by revealing them one at a time and carefully discussing each. At the end of the class discussion, role-play the appropriate behaviors with the volunteer group. Here are the final three cooperative skills:

8. *Be helpful and assist each other.* Point out that there will be an interdependence in the groupwork activities, and mutual assistance will be needed. Tell students that they may not stop working—even if their part of the task is complete—until they have offered assistance to all other group members.
9. *Disagree in an agreeable way.* Tell students that you expect them to disagree during groupwork activities; disagreement is a normal function of problem solving. Explain that you do not, however, want the disagreement to become personalized. Point out constructive ways to disagree without putting down another's ideas or intellect. For example, group members might repeat a person's idea they disagree with and then politely give their own idea. Or they might acknowledge the other person's idea by saying, "That's one possible approach, but here's another I think we should consider."
10. *Stay on task.* Remind students that groupwork time is for serious academic work, not socializing.

When: Teach cooperative skills before students begin working in groups. You can teach them during different class sessions.

6 Form heterogeneous groups.

Rationale: Placing students into carefully conceived heterogeneous groups is beneficial in many ways. First, students can be exposed to high-level content because they can tap into each other's abilities and strengths. Second, social cliques can be broken, and intercultural understanding can be fostered. Finally, students' social skills can be developed so they are better prepared to work with diverse people in college, the workplace, and the community.

What to do: Whether you are creating groups of two, three, four, or five, each should be heterogeneously mixed by gender, ethnicity, ability, and social group. Recognize that creating heterogeneous groups is an imperfect science. Your ability to create smooth-functioning, balanced groups will improve throughout the year as your knowledge about your students' abilities increases.

Plan to spend 15 to 20 minutes forming heterogeneous groups for each of your classes. Balancing groups by gender and ethnicity is relatively easy. And, after having students together for a short while, you will likely have an idea of the social circles that exist in your class. The most challenging variable, clearly, is determining students' abilities, or intelligences. The best way to determine this is through careful observation throughout the school year. To quickly get a rough idea of your students' cognitive strengths, however, consider using the diagnostics at the back of this manual. Use the results, coupled with your observations, to balance groups by cognitive ability.

Depending on the success of the groups you create, you may want to have students remain in the same group for several activities. Or, you may want to switch groups after a few activities to enable students to work with a new group or to allow you to try to make more effective groups. Be aware, however, that each time students move into new groups, group rapport must be rebuilt.

When: Form heterogeneous groups during the third, fourth, or fifth week. You will need to have some knowledge of your students to assess how to group them. Complete the first five steps for creating a cooperative, tolerant classroom before you form heterogeneous groups.

Placing students into carefully formed heterogeneous groups is one key to fostering effective interaction among group members.

7 Allow newly formed groups to engage in team-building activities to help students feel comfortable working together and to build group cohesion.

Rationale: Before students can effectively engage in curricular groupwork activities, it is imperative that some team-building activities—exercises designed to create a more comfortable, cohesive group environment—precede groupwork tasks. Effective team-building activities allow students to interact safely, to get a feel for the interpersonal dynamics within the group, to break social tension, and to feel at ease working together. The investment in time—be it for 10 minutes or a class period—pays off, as students feel safer to interact honestly and more meaningfully when they begin curricular assignments.

What to do: When heterogeneous groups have been assigned, follow this procedure:

1. Tell students you will give them about 3 minutes to move into their groups. Remind them to break tension and be friendly, to learn and use names, to arrange desks properly, and to use positive body language.
2. Give each student a copy of "Lost on the Moon" (see page 53). Review the directions and have students work on Phase 1. Tell them to remain silent until all group members have completed their individual rankings.
3. Once the students have completed their individual rankings, allow all groups to begin working on Phase 2, the team's ranking. Encourage students to use the Standards of Cooperative Interaction while coming up with a group solution. As students discuss probable solutions, expect animated discussion. If students within a group cannot agree, tell them they must determine the rankings that "best satisfy" all group members.
4. After the groups have completed Phase 2, pass out "Answers to Lost on the Moon" (see page 54). Have students compute the error points for both their individual rankings and the group's rankings. In almost all cases, the error points will be significantly lower for their group rankings, thus supporting the notion that teamwork is valuable.
5. Hold a class discussion that centers on these questions:

- *Through which process—individual or group—were your answers more accurate? To what do you attribute this?*
- *In what ways can working together be beneficial?*
- *How did the group interact?*

- *Which of the Standards of Cooperative Interaction did your group employ? Which did you not use? Why?*
- *Do you feel more or less comfortable in your group after having done this exercise? What contributed to your increased comfort level? What made you less comfortable?*

In most cases, this exercise will allow students to both experience the value of teamwork and feel more comfortable within the group. If you feel your students are relatively comfortable with their group members and that groups are ready to take on a curricular task, your team building is complete. Some behaviors that signal students are ready to begin curricular work are the following:

- relaxed body language
- friendly facial expressions
- laughter
- interaction that includes all group members
- prolonged discussion

What follows is a list of team-building activities that can be used whenever you create new groups. These activities are quick, simple, and fun. Remind students that during the activity, each student will have the opportunity to contribute ideas, all group members should listen carefully to the speaker, everyone in the group should show interest in what is being said, and students should ask clarifying questions after the speaker has responded. Each activity takes only 5 to 10 minutes.

Finish That Thought Ask students to discuss one of the following ideas. These simple, non-academic ideas will give them something interesting to discuss to ease the tension of working together for the first time. Remind students to use their best listening skills as each student in the group responds to the question.

- "If I had a million dollars I would . . ."
- "The accomplishment of which I am most proud is . . ."
- "The most embarrassing thing that ever happened to me was . . ."
- "Ten years from now I will . . ."
- "If I were principal of this school for a day, I would . . ."
- "The car I most would like to have is a . . ."
- "If I were preparing for my last meal, I'd have . . ."
- "The discussion I have most often with my family is . . ."
- "If you walked into my room at home, you'd see . . ."
- "If I could invite any person over for dinner, I would invite. . . ."

Ask students to discuss a simple, non-academic task to ease the tension of working together in a group for the first time.

Group Handshakes Have groups develop a team handshake and then share it with the class. This is a special way for two students to shake hands to show they belong to a particular group. For example, they might lock pinkies as they shake and then snap their thumbs together. This quick, kinesthetic task will help bring students together and ease tensions.

Team Logos Pass out pieces of butcher paper and have each group design a logo using words, symbols, drawings, and color. The logos should reflect the interests and personalities of group members. Have each group share their logo with the class.

Human Statues Give each group a different object or animal that they must re-create with their bodies, such as a tree, a chariot, a computer, a car, a table, a bicycle, a slide, an octopus, an elephant, or an airplane. You may want to provide bonus points to groups who can physically re-create their object or animal so well that it is immediately identifiable to the class.

When: Use team-building activities whenever students are going to embark on their first groupwork activity (usually early in the school year) and whenever new groups are formed throughout the year.

8 Discuss learning theory with your students.

Rationale: Teachers rarely discuss with students the learning theories that guide their teaching. But students can become more active and informed learners if you explain the rationale behind your teaching. Students are fascinated and appreciative (especially after they have experienced several activities) when they discover why you are teaching a certain way. The information will help them better understand you, the class, and their own learning styles so that they can benefit even more fully from this approach in the future.

What to do: After you have finished the first or second unit, reveal to students the three premises of the *History Alive!* approach as presented in Chapter 1.

Make "Premises of the Program" (see page 55) into an overhead transparency and project it. Discuss each premise with your students, and have them give examples of ways in which each premise has been acknowledged and addressed in your class.

When: Reveal the three premises after students have had at least four weeks' experience with the *History Alive!* approach.

Tools for Implementing the *History Alive!* Approach

This section of the manual includes all the tools for implementing the *History Alive!* approach that were previously mentioned. Please feel free to make student copies of any of these pages.

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Identifying Your Multiple Intelligences: Assessment 1

This quiz will help you identify your areas of strongest intelligence. Read each statement. If it expresses some characteristic of yours and sounds true for the most part, jot down "T." If it doesn't, mark "F." If the statement is sometimes true and sometimes false, leave it blank.

1. ____ I'd rather draw a map than give someone verbal directions.
2. ____ If I am angry or happy, I usually know why.
3. ____ I can play (or used to play) a musical instrument.
4. ____ I compose songs or raps and perform them.
5. ____ I can add or multiply quickly in my head.
6. ____ I help friends deal with feelings because I deal with my own feelings well.
7. ____ I like to work with calculators and computers.
8. ____ I pick up new dance steps quickly.
9. ____ It's easy for me to say what I think in an argument or debate.
10. ____ I enjoy a good lecture, speech, or sermon.
11. ____ I always know north from south no matter where I am.
12. ____ I like to gather together groups of people for parties or special events.
13. ____ I listen to music on the radio, CDs, or cassettes for much of the day.
14. ____ I always understand the drawings that come with new gadgets or appliances.
15. ____ I like to work puzzles and play games.
16. ____ Learning to ride a bike (or to skate) was easy.
17. ____ I am irritated when I hear an argument or statement that sounds illogical.
18. ____ I can convince other people to follow my plans.
19. ____ My sense of balance and coordination is good.
20. ____ I often see patterns and relationships between numbers faster than others.
21. ____ I enjoy building models (or sculpting).
22. ____ I like word games and puns.
23. ____ I can look at an object one way and see it turned backward just as easily.
24. ____ I can identify when there is a key change in a song.
25. ____ I like to work with numbers and figures.
26. ____ I like to sit quietly and reflect on my feelings.
27. ____ Just looking at shapes of buildings and structures is pleasurable to me.
28. ____ I like to hum, whistle, and sing in the shower or when I'm alone.
29. ____ I'm good at athletics.
30. ____ I enjoy writing detailed letters to friends.
31. ____ I'm usually aware of the expression on my face.
32. ____ I'm sensitive to the expressions on other people's faces.
33. ____ I stay in touch with my moods. I have no trouble identifying them.
34. ____ I am sensitive to the moods of others.
35. ____ I have a good sense of what others think of me.

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Scoring Your Multiple Intelligences: Assessment 1

Put a "X" in the box for each item you marked with a "T." Add up the number of "Xs." A total of four "Xs" in any category indicates strong ability.

A	9	10	17	22	30	=	_____	intelligence
B	5	7	15	20	25	=	_____	intelligence
C	1	11	14	23	27	=	_____	intelligence
D	8	16	19	21	29	=	_____	intelligence
E	3	4	13	24	28	=	_____	intelligence
F	2	6	26	31	33	=	_____	intelligence
G	12	18	32	34	35	=	_____	intelligence

Teacher Answer Key

Note: Do not reveal these to students until after they have scored their tests.

A = verbal-linguistic
B = logical-mathematical
C = visual-spatial
D = bodily-kinesthetic
E = musical-rhythmic
F = intrapersonal
G = interpersonal

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Identifying Your Multiple Intelligences: Assessment 2

For each scenario, rank the 7 options by putting a 1 next to the option you like the most, a 2 by your next choice, and so forth.

1. Planning a Summer Trip

As you plan a summer trip with your friends, you are asked to be responsible for one of the following:

A. ___ Calling all your friends to tell them of the group's plans.
B. ___ Running the errands needed to prepare for the trip.
C. ___ Keeping a trip diary recording your thoughts and feelings.
D. ___ Figuring out the distance to your destination.
E. ___ Preparing songs to sing on the trip.
F. ___ Writing a story about your trip for the newspaper.
G. ___ Mapping the group's journey.

2. What Would Your Friends Say About You?

What would your friends say is true about you?

A. ___ You are happiest when you are talking to other people.
B ___ You like to dance or play sports.
C. ___ You are in touch with your thoughts and feelings.
D. ___ You have fun working on computers or with numbers.
E. ___ You like to sing, rap, or tap out rhythms.
F. ___ You enjoy writing notes or letters.
G. ___ You draw, sketch, or paint well.

3. Pick Your Favorite Electives

Which of the following electives would you most prefer?

A. ___ Peer Counseling
B. ___ Drama
C. ___ Psychology or Comparative Religions
D. ___ Architectural Design, Auto Shop, or Computer Literacy
E. ___ Band or Chorus
F. ___ Creative Writing or Journalism
G. ___ Art

4. Pick Your Favorite Extracurricular Activities

Rank your preferences for the following extracurricular activities:

A. ___ Working as a tutor or joining a team.
B. ___ Taking part in the school play, a dance production, or a martial arts class.
C. ___ Dealings with feelings or personal issues with a group of peers.
D. ___ Designing the set for a play, joining the chess team, or joining the math club.
E. ___ Joining a musical group such as a jazz band, a chorus, or a rap group.
F. ___ Working as a writer for the school newspaper or joining the debate team.
G. ___ Painting murals on the school's walls.

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5. What Would You Like to Do in the Future?

What would you most like to be when you get older?

A. ___ A counselor, social worker, or teacher
B. ___ A dancer, actor, builder, or athlete
C. ___ A psychologist or poet
D. ___ A scientist, computer programmer, or banker
E. ___ A singer, song writer, or musician
F. ___ A lawyer, writer, or journalist
G. ___ A cartoonist, painter or graphic artist

Scoring Your Multiple Intelligences: Assessment 2

Copy the rankings you recorded into the boxes below, then add up the rankings for each letter.

	1	2	3	4	5	Total	
A	☐	☐	☐	☐	☐	= ☐	_____ intelligence
B	☐	☐	☐	☐	☐	= ☐	_____ intelligence
C	☐	☐	☐	☐	☐	= ☐	_____ intelligence
D	☐	☐	☐	☐	☐	= ☐	_____ intelligence
E	☐	☐	☐	☐	☐	= ☐	_____ intelligence
F	☐	☐	☐	☐	☐	= ☐	_____ intelligence
G	☐	☐	☐	☐	☐	= ☐	_____ intelligence

Teacher Answer Key

Note: Do not reveal these to students until after they have scored their tests.

A = interpersonal
B = bodily-kinesthetic
C = intrapersonal
D = logical-mathematical
E = musical-rhythmic
F = verbal-linguistic
G = visual-spatial

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How to Take Slides from Books

Taking Slides Outdoors

Advantages There are two advantages to doing your copy work outside in natural light: the equipment is less expensive (all you need is a camera and some inexpensive lens attachments) and you don't need to spend time playing with copy lights or shopping for tungsten-balanced film. The big disadvantage is that natural light varies both in color and intensity from session to session, so copying procedures are not repeatable and cannot be standardized, and you stand a greater risk of making the wrong exposure. Also, if you do not use a tripod, you may experience difficulty getting your slides in sharp focus. During winter, it may be weeks before the weather permits you to photograph outside. Nonetheless, excellent results can be obtained working outdoors.

Cameras You need a 35 mm single-lens reflex camera, preferably with a through-the-lens meter. Cameras with manual adjustment controls are preferable. Separate hand-held meters are difficult to work with because you have to compensate in your exposure for the lens extension factor (if you use extension rings or a macro lens) and the filter factor (if you use a polarizer).

Close-up Equipment Chances are, the lenses that came with your camera don't allow you to take close-ups. The most inexpensive method for close-up photography is to buy a set of close-up lenses, magnifiers that screw into the front of your lens like filters. The lenses are graded +1, +2, and +4 and can be used alone or in combination, depending on the magnification desired. An alternative to close-up lenses is extension rings, which go between the camera and your lens. You will get better picture quality from extension rings—but not so much better that you or your students are likely to notice—and extension rings are considerably more expensive than close-up lenses. If you do use extension rings, they should couple with your camera's metering system. The best, but most expensive, way to do good copy work is to use a macro lens. Macro lenses require no attachments, so they are much faster and easier to use, and are designed specifically for copying. They focus on a flat rather than curved field and do not need to be stopped down to a small aperture to insure having sharp edge-to-edge focus.

Film You need a medium-speed daylight film. Kodachrome 64, Ektachrome 100, and Fujichrome 100 are widely available and will give you superlative results. Probably the best thing to do is to choose one film (arbitrarily, if need be) and use only it and not the others. Learn that film, know its characteristics, and know what to expect from it in different lighting conditions.

Getting Started As long as it's not raining, you can shoot in just about any weather conditions. But it's helpful to have as much light as possible, so try photographing in the late morning or early afternoon. Place the book on a low table or the ground. Situate yourself as best you can so that your shadow does not get into the picture. If you cannot avoid getting your shadow on the book, at least make sure it covers the picture area completely and uniformly. Also avoid shadows of nearby objects, such as furniture or trees. Watch for insects flying into your picture. Hold the camera as perpendicular to the book as possible; the film and subject planes should be parallel. Your aperture should be about f/8 and your shutter speed 1/125 second or faster for optimum sharpness. If you use a tripod, you can shoot at any speed. Unless you are using an expensive F series Nikon camera, your viewfinder will show only about 90 percent of the actual image, so frame your picture tightly. Adjust the focus, meter the picture, set the f-stop and shutter speed, and click. The first time you try this, it is advisable to bracket your exposures by making three exposures of each picture: one at the indicated f-stop, one at a half stop higher, and one at a half stop lower.

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Keeping Track Mark each page of the books you photograph. As soon as you receive the slides, label each slide with the book, page number, and subject. This is the most important part of the process. A slide without identification is not useful over the years; memories fade quickly.

Taking Slides Indoors

Advantages Taking slides indoors requires more equipment and is a bit more difficult at first, but once you get your routine down, you will take consistently better slides indoors than outdoors.

Tripods/Copystands Because shooting under artificial light requires longer shutter speeds—typically 1/4 to 1/8 second—you must have a tripod or copystand to steady the camera. Copystands are better, but they are expensive and require storage space. Check to see if your school has one. There may be a good one buried in some closet.

Lighting Lighting is easier and cheaper than you might think. Get two light sockets with spring clamps from a hardware store. You can use the backs of chairs as your light stands. From a photo store, purchase two BFA or BEP 3400° K reflector flood lamps. You cannot use ordinary light bulbs or flood lamps, because they will give your slides a salmon-colored cast.

Film Use Kodachrome 40 type A film, which is balanced for 3400° K lamps. Do not substitute daylight film.

Getting Started Set up someplace where there is as little ambient light falling on your subject as possible. Photographing at night is ideal. Turn off other lights in the room. Your lights must be on opposite sides of and equidistant from the picture you are copying. Set them at 45° angles from the object being photographed. Attach your camera to the tripod, then frame and focus as you would with an outdoor setup. There should be no shadows on your subject. Before metering, place a gray card (see below) over the picture and take your meter reading from that. Unless you have a macro lens, set your aperture at f/8. Remove the gray card, recheck the focus, and release the shutter. If your slides are too light on your first attempt, rate your film at ISO 64 the next time. If they are too dark, rate it at 25. Before you finish, write down the distance of your lights from your subject. Set up exactly the same way next time. Once you get a perfect result, you can re-create it every time.

Trouble Shooting

Glare Glare can be a real problem when the image is on coated stock or on a part of the page that cannot be made to lie absolutely flat. The easiest way to reduce glare is to use a longer lens and/or a polarizing filter. Polarizing filters are inexpensive and work wonders. Used alone, they are quite effective; used in tandem with a medium-length telephoto lens, they will reduce the problem to an acceptable level if not eliminate it altogether. Polarizing filters can reduce your effective film speed by up to 2 stops; you may need to use a faster film to compensate if you hand hold your camera.

Exposure If your slides are too light, you have overexposed them. Use a smaller f-stop (higher number) or a faster shutter speed. If they are too dark, they are underexposed. Use a larger f-stop (lower number) or a slower shutter speed. The correct exposure is the exposure that works best on your screen in your classroom with your students.

18% Neutral Test Cards These handy 8-by-10-inch pieces of medium-gray cardboard are inexpensive and can be purchased at any good camera store. They take away most of the headaches that come with trying to determine proper exposure and are an almost indispensable tool. Instructions come with the package.

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Groupwork Brag Sheet

Name: _____ My role in the group was: _____

Please list all the ways you helped your group complete this task.

Please list all the ways you helped your group work effectively and cooperatively.

Using this scale, evaluate yourself and the members of your group on the criteria listed.
1 (never) 2 (rarely) 3 (sometimes) 4 (usually) 5 (always)

Name	____ Was their work of high quality?
	____ Was their work completed on time?
Comments	____ Did they contribute ideas during group discussions?
	____ Did they offer assistance to other group members?
	____ Did they maintain a positive attitude during groupwork?
	____ **Total**

Name	____ Was their work of high quality?
	____ Was their work completed on time?
Comments	____ Did they contribute ideas during group discussions?
	____ Did they offer assistance to other group members?
	____ Did they maintain a positive attitude during groupwork?
	____ **Total**

Name	____ Was their work of high quality?
	____ Was their work completed on time?
Comments	____ Did they contribute ideas during group discussions?
	____ Did they offer assistance to other group members?
	____ Did they maintain a positive attitude during groupwork?
	____ **Total**

Name	____ Was their work of high quality?
	____ Was their work completed on time?
Comments	____ Did they contribute ideas during group discussions?
	____ Did they offer assistance to other group members?
	____ Did they maintain a positive attitude during groupwork?
	____ **Total**

Name	____ Was their work of high quality?
	____ Was their work completed on time?
Comments	____ Did they contribute ideas during group discussions?
	____ Did they offer assistance to other group members?
	____ Did they maintain a positive attitude during groupwork?
	____ **Total**

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Get an Autograph from Someone Who . . .

For each of the 35 categories below, find someone in the class who fits Before you get their autograph you must shake the person's hand and introduce yourself ("Hello, my name is . . . ") and ask one question about the items the person is signing. For example, for the first category about leaving the state, you might ask them: " Where did you go?" You can only get two signatures per person. You will have to circulate throughout the classroom.

1. Has left the state over the summer . . . . . _____
2. Has the same shoe size as you. . . . . _____
3. Likes to watch football. . . . . _____
4. Likes to draw . . . . . _____
5. Brushes with Close Up toothpaste. . . . . _____
6. Has been to a play . . . . . _____
7. Has had braces . . . . . _____
8. Is wearing Levi' jeans . . . . . _____
9. Is in another class with you. . . . . _____
10. Is new to this school. . . . . _____
11. Is from a different ethnic group than you . . . . . _____
12. Dresses nicely . . . . . _____
13. Has the same color eyes as you . . . . . _____
14. Cut a class last year . . . . . _____
15. Was born outside the United States. . . . . _____
16. Likes to dance . . . . . _____
17. Has a unique hair style . . . . . _____
18. Is tall . . . . . _____
19. You never spoke to before . . . . . _____
20. Loves history . . . . . _____
21. Hates history . . . . . _____
22. Has surfed . . . . . _____
23. Likes the outdoors. . . . . _____
24. Has more than five brothers and sisters . . . . . _____
25. Is an only child . . . . . _____
26. Likes to sing . . . . . _____
27. Speaks another language . . . . . _____
28. Watches more than five videos a week . . . . . _____
29. Likes to sit in the sun . . . . . _____
30. Recycles newspapers. . . . . _____
31. Has ridden a bike over 25 miles in one day . . . . . _____
32. Changes their own motor oil . . . . . _____
33. Chews gum . . . . . _____
34. Likes rap music . . . . . _____
35. Plays on a sports team. . . . . _____

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Multiple Intelligences Bingo

Circulate through the room to find people who have the characteristics listed below. When you find someone who meets the description, write his or her name in the box below the description. You may put each person's name in a box only once. When you have a line of names, call out "Bingo" loudly.

meets with friends to do homework or study for tests	is a good storyteller	doodles on lecture notes	loves the outdoors	plays on a sports team
likes to play chess	keeps a personal journal	loves to play computer games	is a good speller	reads a lot
plays a musical instrument	can tap out a song on the piano after hearing it once	often has people ask for advice	prefers working alone	likes doing puzzles
loves puns and word games	is a good artist	has a hard time sitting still	likes to take things apart and put them back together again	hums while working
can tell when someone is singing off-key	belongs to a club	likes science class	wants to know how things work	is independent, does not like to conform

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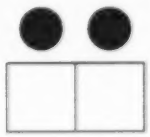
Desk Olympics

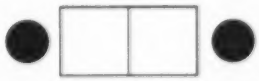
You will be working in groups of different sizes throughout this course and must practice moving into groups efficiently. When your teacher says "Go!" you must move into whatever configuration is shown below and bring everything—backpacks, notebooks, pens, jackets—with you. You will be timed on how fast you get into perfect formation.

Event 1
Side-by-Side Pairs



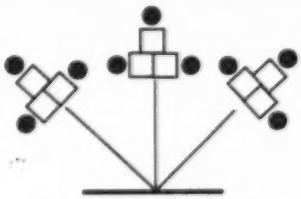
Time

Event 2
Face-to-Face Pairs



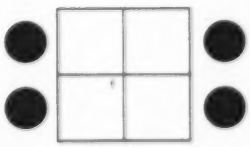
Time

Event 3
Groups of Three



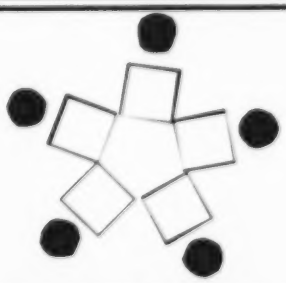
Time

Event 4
Groups of Four



Time

Event 5
Groups of Five



Time

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Standards for Cooperative Interaction

1. Break tension and be friendly.
2. Learn and use names.
3. Arrange desks properly.
4. Use positive body language.
5. Be aware of eye contact.
6. Listen to others and take turns giving ideas.
7. Use positive comments, encourage, and express appreciation.
8. Be helpful and assist each other.
9. Disagree in an agreeable way.
10. Stay on task.

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Lost on the Moon

Your spaceship has just crash-landed on the lighted side of the moon. You were scheduled to rendezvous with a mother ship 200 miles away on the surface of the moon, but the rough landing has ruined your ship and destroyed all the equipment on board, except for the 15 items listed below.

Your crew's survival depends on reaching the mother ship, so you must choose the most critical items available for the 200-mile trip. Your task is to rank the 15 items in terms of their importance for survival. Place a 1 by the most important item, a 2 by the second-most important, and so on through 15, the least important.

First you will take this test individually. Then you will be allowed to consult with your group members and take the test again. Share your individual solutions and reach a consensus ranking for each of the 15 items that best satisfies all group members. NASA experts have determined the best solution to this task. The answers will be revealed later.

Item	Phase 1 Your Individual Ranking	Phase 2 Your Team's Ranking
Box of matches		
Food concentrate		
50 feet of nylon rope		
Parachute silk		
Solar-powered portable heating unit		
Two .45-caliber pistols		
Case of dehydrated milk		
Two 100-pound tanks of oxygen		
Stellar map of moon's constellation		
Self-inflating life raft		
Magnetic compass		
5 gallons of water		
Signal flares		
First-aid kit with injection needles		
Solar-powered FM receiver-transmitter		

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Answers to Lost on the Moon

When you and your group have completed ranking the 15 items from the "Lost Moon" list, record your ranks and your group's ranks in the appropriate spaces below. Then subtract your ranks and NASA's ranks to compute your error points. Do the same to compute your group's error points. *Error points* are the absolute difference between your ranks and NASA's— disregard plus or minus signs. Finally, add up the total error points to compare your individual error points to those of your group's. The lowest number is the best score.

Item	NASA Rationale	NASA's Rank	Your Rank	Error Points	Group Rank	Error Points
Box of matches	No oxygen on moon to sustain flame; virtually worthless	15				
Food concentrate	Efficient means of supplying energy requirements	4				
50 feet of nylon rope	Useful in scaling cliffs, tying injured together	6				
Parachute silk	Protection from sun's rays	8				
Solar-powered portable heating unit	Not needed unless on dark side; won't work there because no sun	13				
Two .45-caliber pistols	Possible means of self-propulsion	11				
Case of dehydrated milk	Bulkier duplication of food concentrate	12				
Two 100-pound tanks of oxygen	Most pressing survival need	1				
Stellar map of moon's constellation	Primary means of navigation	3				
Self-inflating life raft	CO_2 bottle in raft may be used for propulsion	9				
Magnetic compass	Magnetic field on moon is not polarized; worthless for navigation	14				
5 gallons of water	Replacement of tremendous liquid loss on lighted side	2				
Signal flares	Distress signal when mother ship is sighted	10				57
First-aid kit with injection needles	Needles for vitamins, medicines, etc., will fit special aperture in NASA space suits	7				
Solar-powered FM receiver-transmitter	For communication with mother ship	5				
				Total =		**Total =**

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Premises of the *History Alive!* Program

Premise 1

Students have different learning styles.

Howard Gardner's list of seven intelligences from his book *Frames of Mind: The Theory of Multiple Intelligences*:

linguistic
logical-mathematical
visual-spatial
bodily-kinesthetic
musical
intrapersonal
interpersonal

Premise 2

Cooperative interaction increases learning and improves social skills.

Elizabeth Cohen, author of *Designing Groupwork: Strategies for the Heterogeneous Classroom*, says, "Groupwork is an effective technique for achieving certain kinds of intellectual and social learning goals. It is a superior technique for conceptual learning, for creative problem solving, and for increasing oral language proficiency."

Premise 3

All students can learn.

Jerome Bruner, author of *The Process of Education*, believes that any "subject can be taught effectively in some intellectually honest form to any child at any stage of development. Through a spiral curriculum students learn progressively more difficult concepts through step-by-step self-discovery."

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Helping You Fund *History Alive!* at Your Site

I. Identify an Available Funding Source

Federal Sources *Check with your school or district office for the availability of these funds:*

- Chapter 1
- Chapter 2
- Title VII

State Categorical Programs *Check with your principal or district office for the availability of these funds:*

- Restructuring Grants
- Gifted Student Funds
- Bilingual Education Funds
- Mentor Teacher Program Funds
- School Improvement Program Funds
- Staff Development Funds
- Instructional Material Funds

School and District Funding Sources *Contact the appropriate director of these funding sources to ascertain their availability:*

- School or District Discretionary Funds
- Media Center Funds
- Parent-Teacher Association Funds

Corporations and Organizations *Local corporations and service organizations often generously support education. Identify corporate funding in your area and inquire with the corporation's human resource department about receiving similar support at your site. Some good sources are the following:*

- Corporate-Giving Programs
- Local Organizations and Service Clubs (Rotary, Kiwanis, Elks, Lions)
- Local Religious Organizations
- Parents' Organizations

Individual Giving *Over 85 percent of the funding for philanthropy comes from individual support. Individuals associated with your students or your school site are an excellent resource. Research funding from these sources:*

- Small-business owners
- Local fundraising efforts (parents, alumni)

Foundations *Research major foundations that fund elementary and secondary education. An excellent resource is the Foundation Center, an independent, national service organization established to provide information on foundation and corporate giving. The Foundation Center has Cooperating Collections located in every state that serve as free-funding information centers. Many provide information on local funding sources and offer grant-writing workshops. For the Cooperating Collection site nearest you, call 800-424-9836. Some good local foundations include:*

- Family foundations
- Community foundations
- Local education foundations

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II. Write a Proposal or Grant for the Funding Source

Here is a summary of several proposals that successfully brought History Alive! materials and staff development to school sites. The sample budget was calculated for a specific school. To inquire about the workshop fee for your site, please contact Teachers' Curriculum Institute at 800-497-6138. For specific proposal guidelines for your funding source, see your administrator or the program director. Approach foundations or corporations with a letter inquiring about the application process. Feel free to borrow liberally from this example.

A. Needs Assessment

1. The instructional strategies and materials currently in use do not address the wide variety of learning styles, ethnic backgrounds, and abilities of our heterogeneous classrooms.
2. Few curricular materials are available that reflect the objectives of the state's History/Social Science framework.
3. A pressing need in social studies education is to move away from teacher-centered, textbook-driven instruction. Consequently, our Social Studies department needs training in techniques and strategies that promote student-centered, active learning and allow all learners access to the content.

B. Objectives

1. The Social Studies department will employ the innovative pedagogical teaching approach of Teachers' Curriculum Institute (TCI) to address all students' learning styles and champion cooperative, interactive learning.
2. Teachers will be provided with the materials necessary to align their social studies curriculum with the state-mandated framework.
3. Students will become engaged in a "thinking curriculum" rich in problem solving, critical thinking, and analysis and will help them develop the skills necessary to become life-long learners.

C. Activities

1. Staff members from the Social Studies and English departments will participate in a two-day, on-site training by TCI. The workshop will introduce them to TCI's six interactive strategies and how to create a cooperative and tolerant classroom environment. With the addition of several one-day workshops with TCI in the future, the staff will continue to meet its professional-development needs.
2. Initially, one United States History and one World History Program will be purchased for the school site. Each program contains a years' worth of teaching materials filled with rich resources including primary-source documents, relevant literature, multicultural perspectives, art, and slides.
3. TCI's instructional materials and strategies will be used in United States History and World History classrooms. The Social Studies and English departments will create cross-disciplinary curriculum based on the TCI approach.

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4. Students will participate in classroom activities that stress cooperative learning, interactive visual presentations, experiential exercises, minidramas, and critical thinking.

D. Evaluation

1. Staff members who attended the two-day, on-site workshop will be asked to evaluate how the activities and strategies can be applied to their classroom.
2. Administrators will be invited to observe the staff using TCI strategies and materials in the classroom.
3. At the end of the first semester, student products—visual metaphors, writing samples, tests, dramatic presentations, notebooks—from the pilot classrooms will be compared with student products from classrooms not using the TCI approach.

E. Budget

12 substitute teachers at $85 per day for two days	$2,040
TCI two-day on-site workshop	2,700
Two programs of TCI's United States History and World History curricular materials	4,120
Two slide projectors	800
Two overhead projectors	400
Total	**$10,060**

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Order Form

Mail this form to: TCI, 201 San Antonio Circle, Suite 105, Mountain View, CA 94040.
To replace placards, slides, or cassette tapes, call 1-800-497-6138.

TCI-002	***History Alive!***	**$23.95**
WH-07-0	**Middle School World History Program**	**$2,000**
WH-07-1	Europe After the Fall of the Roman Empire	350
WH-07-2	The Rise of Islam	350
WH-07-3	Empires and Kingdoms of Sub-Saharan Africa	350
WH-07-4	Imperial China and Feudal Japan	350
WH-07-5	Europe's Transition to the Modern World	350
WH-07-6	Civilizations of the Americas	350
USH-08-0	**Middle School U.S. History Program**	**$2,000**
USH-08-1	Geography of America from Past to Present	350
USH-08-2	Colonial Life and the American Revolution	350
USH-08-3	The Constitution in a New Nation	350
USH-08-4	Manifest Destiny in a Growing Nation	350
USH-08-5	The Civil War and Reconstruction	350
USH-08-6	The Rise of Industrial America	350
USH-11-0	**Twentieth Century U.S. History Program**	**$2,000**
USH-11-1	Mapping the U.S.A.	250
USH-11-2	The Progressive Era	250
USH-11-3	The U.S. Emerges as a World Power	250
USH-11-4	The Roaring Twenties	250
USH-11-5	The Great Depression and the New Deal	250
USH-11-6	World War II	250
USH-11-7	The Cold War	250
USH-11-8	The Civil Rights Movement	250
USH-11-9	American Society in the 50's and 60's	250
WH-10-0	**High School Modern World History Program**	**$2,000**
WH-10-1	Western Europe in the Modern World	350
WH-10-2	The Rise and Fall of the Soviet Union	350
WH-10-3	Communist China and Modern Japan	350
WH-10-4	Modern Latin America *(Available Fall 1995)*	350
WH-10-5	Modern Africa *(Available Winter 1996)*	350
WH-10-6	The Modern Middle East *(Available Spring 1996)*	350

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Qty.	Stock No.	Price	Total

Subtotal	
Sales Tax	
3% Shipping ($5.00 min)	
Total	

Bill To:
Name _____
Organization _____
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City, State _____
Zip _____ Phone ( ) _____
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Ship To:
Name _____
Organization _____
Address _____
City, State _____
Zip _____ Phone: ( ) _____
❑ VISA ❑ MasterCard Card Number _____
Exp. Date _____ Name on Card _____

Discounts are already calculated into the price of the entire program. Returns receive full cash or credit, less a 15% restocking charge if in good condition. Units shipped 3–4 weeks after receipt of order.

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The *History Alive!* approach was created by Teachers' Curriculum Institute, which was formed in 1989 by a group of social studies teachers, all graduates of the Stanford Teacher Education Program. These teachers faced the challenge of teaching classes with students from a wide variety of ethnic, academic, and linguistic backgrounds.

Committed to bringing long-last change to the social studies classroom, TCI offers an integrated approach to staff development, including professional development, teaching strategies, and comprehensive curriculum—all created by teachers, for teachers.

For more information about how TCI can help you make history come alive at your school, call our Customer Service Department at 800-497-6138.

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